

# sound

by Jack Yatsko

First of all, I would like to say it's great to be back after not publishing last term. I would now like to highlight a few brief moments that occurred last term.

I might as well start out with the good ones and work my way down. In my estimation, the best thing anyone could have seen all term, as far as concerts went, was the Bruce Vanderpool concert at Li'l ol' Highacres. This concert was fantastic. Bruce's guitar playing was superb. He was so good that I felt like giving up playing myself. Bruce did some really fine vocals, and he had an excellent song selection. He did original material for a portion of the night. I understand that Bruce may be here for the Spring Carnival; if he is, it is one event you won't want to miss. I think Bruce has got real talent, and unless something drastic happens, he should go far.

Next on the agenda we have the J. GEIL'S BAND's concert at the Wilkes-Barre, C.Y.C. The concert, from a musical standpoint, was rather mediocre. I don't remember the name of the warm-up band. All I know is that they were from Allentown, and they were definitely good. After their stirring performance, J. GEILS came on. All I can say is, "Ah me, another over rated group." Previous to this, people kept telling me how good J. GEILS was. Let it just be said that the J. GEILS BAND is a nice band to get for your nice Junior High School dances.

Now, what you've been waiting for! My mean streak is going to come out! Last and, I'm sure, least is BADFINGER. The BADFINGER concert has got to be the worst concert I've ever seen. It was both a waste of time

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# CHASE

by Wayne Funk

A while back, a trumpet player by the name of Bill Chase and eight other musicians started a group called CHASE. Soon after thier first album, they made a song that soared up on the charts. The song was "Get it on." Again Chase can do it, with his latest, ENNEA. CHASE still uses the same four trumpet section, sounding the biting high notes clear and concise, and a rhythm section, still pounding the bass line.

Chase devotes the second side of ENNEA to a suite written in memory of the Greek Gods. The lyrics are written by Erin Adair and the music by Bill Chase himself. His now famous G.G.Shinn has the lead vocals in this mythological adventure.

First Cornus, the father of all the gods, is introduced. His successor, Zeus, is brought into the picture. Poseidon, Ruler of the Seven Seas, makes his entry. Then everyone's favorite, Aphroditie, Maiden of Love, soars into two parts. And the last is the immortal Lord of Darkness, Pluto in Hades.

Why is CHASE popular? It could be because of thier biting trumpet section, or thier pounding rhythm section. It could be the piercing voice of G.G.Shinn or the lyrics-writer Erin Adair. Or maybe it's Bill Chase alone that makes the group. However, if you put all the above together as why CHASE is popular, you come up with the reasons for thier success as one of the best Jazz-Rock groups in the country today.

and money. It's a good thing AMAZING BLONDEL didn't show up, because they would have made BADFINGER look sick. BADFINGER sounded like another band trying very poorly I might add, to do BADFINGER's material. For supposed professionals, these guys were terrible. The warm-up group, was just as good, if not better, than they. Paul McCartney signed BADFINGER to a recording contract as soon as he heard them. I wonder what has happened to Paul's ears. Of course, then again, have you heard the stuff McCartney has turned out lately? Maybe he did get killed; maybe it is someone else who has a tin ear. If they have many more concerts like BADFINGER, everybody is going to stop going to concerts. I wouldn't even disgrace a junior high school with these guys.



THE MOBY GRAPE, another lost "super-group," to those who listen to music beyond the Top 40 singles, reformed to make the album "20 Granite Creek." While it wasn't a total loss, it certainly wasn't outstanding. Both these groups broke up again soon after thses releases.

# THE BYRDS

by Alan Prichard

The new BYRDS' album presents the same problems as previous albums by other re-formed "super-groups." Two toher examples come to mind: The Mamas and Papas re-formed about a year ago, long enough to go to the studio and cut "People Like Us." It was pretty poor compared to their earlier great records. They were unable to recapture the old or create anything new and vital.

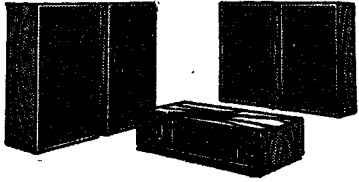
So the new BYRDS album puts the listener in a similar dilemma: You hope to hear the BYRDS as of old, or baring that, at least something new of some quality. This album falls short on either score. This record certainly falls far short of the great first four albums, and, I dare say, of any of the seven albums since the first GREAT HITS collection. The Roger McGuinn-led-BYRDS of the last four or five years may not have been great, but they were consistent, and they always came up with at least two or three good cuts per album.

Not that I am not glad to

have this new and interesting album, but the listener has the right to ask how these people have progressed, improved, and changed since 1968. None of the original BYRDS, except McGuinn, have done anything consistently interesting in the last five years. On this album, it's obvious McGuinn is no longer in control. Nothing jells here. Except for one or two cuts, everything is secon-rate. They sound disorganized. It certainly doesn't help when they try to do Neil Young songs. They should let him interpret his own material, after all, he wrote it to fit his own vocal style. The BYRDS' imitation sounds gross. "Borrowing Time" and "Sweet Mary" were the only really good cuts I could find.

It certainly is a pleasure to see the BYRDS back together again, but they can so better than this, but the disappointment is so much greater because of the high expectations. I'm eagerly awaiting their new album, if they ever make one. Knowing the track record of other groups, I'm pessimistic.

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